CATALOGUE.

PRANG'S WAR PICTURES.

AQUARELLE FACSIMILE PRINTS.

JOHN V. REDPATH,

GENERAL AGENT FOR UNITED STATES,

GLOBE BUILDING - - - - BOSTON.

COMRADE
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PRANG'S WAR PICTURES.

AQUARELLE FACSIMILE PRINTS.

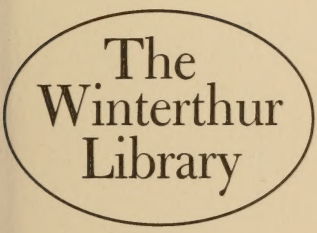
PRANG'S War Pictures are a series of exquisite Aquarelle Facsimile Prints, rendered in the highest style of modern art, after masterly original paintings, drawn especially for this work, by the most famous living American artists.

Each of these pictures illustrates a memorable and dramatic episode of the War of the Union. The complete series, therefore, represents a pictorial history of the War, as well as a magnificent work of Art. Each of these pictures also will be worthy, from the rare quality of its artistic execution, of a place in the best collections of American art, as well as in the homes of the surviving heroes of the War or their descendants. This series consists of twelve battles on land, by T. de Thulstrup, our American Neuville, and six naval battles, by J. O. Davidson, the eminent marine war artist.

These pictures are of uniform size, 15 x 21½ inches, executed in all the colors and with all the spirit of the originals.

All copies are furnished on heavy cardboard mounts with engraved titles, making the pictures suitable for framing or for portfolios. Size of mounts, 22 x 28.

These pictures constitute the first illustrations, in colors, ever issued in America on this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subject, and their superiority over black and white prints, in illustrating military scenes, is at once apparent; for the flags and the uniforms of officers and troops are vividly reproduced, the fire and smoke of battle graphically portrayed, and all the surroundings represented in colors of nature and of actual war.

This series of Prang's War Pictures consists of eighteen pictures, divided into three sets of six each, comprising six land battles, Eastern division; six land battles, Western division; and six Naval battles.

To meet the general demand for this publication, and to bring it within the reach of those who participated in the contests for the preservation of the Union, the publishers have placed the price for a popular edition at $2.00 per copy, and allow a purchaser the privilege of selecting any pictures from the different sets.

In ordering, by telegraph or mail, only the No. of the pictures (1 to 18) need be used to designate them.

For full list of the series see last page.

L. PRANG & CO.,

Fine Art Publishers,

BOSTON, MASS.

DECEMBER, 1888.

The following sketches are descriptive of the eighteen Historical War Pictures composing the series: —

"SHERIDAN'S FINAL CHARGE AT WINCHESTER,"

In the second battle before Winchester, Virginia, Sept. 19, 1864; also known as the "Battle of Opequan Creek."

The brilliant operations of Sheridan's cavalry in the Shenandoah Valley form one of the most interesting and exciting episodes in the history of the civil war. In this successful campaign, General Sheridan's genius was thoroughly demonstrated, as in it he proved himself one of the greatest soldiers of the age.

The illustration presents a most spirited picture of the dashing cavalry charge, led by Col. Charles R. Lowell, Brigade Commander (nephew of James Russell Lowell), showing, also, General Custer galloping to the front of the line, encouraging the men forward as they charged on a well-supported Confederate battery. The guns were captured, the Confederate troops stampeded, and this brave charge was the finishing stroke that decided the day, described by Sheridan in his famous dispatch, as sending the enemy "whirling through Winchester."

"THE MONITOR AND MERRIMAC."

The First Fight between Ironclads.

Never in the history of naval battles was there such interest manifested or such intense excitement produced as was occasioned by the combat between the ironclads in Hampton Roads, March 9, 1862.

On the afternoon of the previous day the huge Merrimac appeared, and quickly destroyed two of the finest vessels in the Union fleet. Returning to Norfolk unharmed, she prepared to complete in the morning the devastation of the fleet, then sweep up the Atlantic coast and attack the seaboard cities of the North. But for the opportune arrival of the little Monitor on that eventful morning, the history of the war would have been greatly changed. The defeat of the Merrimac caused the greatest rejoicing throughout the North, and the result of that desperate encounter — where cannon-balls bounded from iron

sides — proclaimed the uselessness for future warfare of every vessel then afloat in the navies of the world.

The picture representing this memorable scene is most accurate in its details, and impressive in its composition and its action. In the centre foreground the little Monitor is seen circling around her unwieldy but powerful antagonist, whose riddled smoke-stack, belching volumes of black smoke, is charging the whole atmosphere with threatening clouds, between which, like under a half-raised curtain, the dramatic and terrific battle-scene is enacted. The torn and battered sides of the Merrimac are evidence of the destructive accuracy of the fire from the revolving turret of its little adversary, which, like David of old, brought down the feared Goliath, never to rise again.

"BATTLE OF CHATTANOOGA."

November 25, 1863.

On Orchard Knob, in the foreground, are seen Generals Grant, Thomas, and Granger, with staff; to the left the signal corps, communicating to General Sherman on the opposite heights.

The order for that memorable and terrible charge had been given, and the generals are intently watching the troops as they pressed up the side of Missionary Ridge in a charge to rout Bragg's army from its intrenchments on the summit. The scene is one of fierce grandeur, and at the time depicted, one of intense anxiety and suspense, for every hero in that human wave surging up the mountain-side realized that it must be victory or death. The blue line swept on unbroken, up and into the leaden storm that was belching down from the mountain-top; the crest was stormed, Bragg's army routed, and one of the decisive battles of the war was won.

"CAPTURE OF NEW ORLEANS."

Farragut's Fleet passing the Forts.

This naval scene is a brilliant representation of that famous battle by night, showing the Mississippi squadron, under Commodore Farragut, passing Forts Philip and Jackson, and the engagement with them and with the Confederate gunboats in the early morning of April 24, 1862. The terrific fire belched

forth from the heavy guns and mortars, the flash of the bursting shells, and the light from blazing fire-rafts, turned adrift to destroy the Union fleet, form a lurid and exciting spectacle, and represent one of the most hotly contested naval battles of the war.

The final victory of the fleet secured the opening of the Lower Mississippi and the surrender of the city of New Orleans to the Union forces.

"SHERIDAN'S RIDE"

To the Battle of Cedar Creek, Oct. 19, 1864.

This famous episode of the war, which this dashing scene represents, has never been so graphically portrayed by any painter of the immortal ride, "From Winchester, Twenty Miles Away."

The time represented in the picture is at 4 P. M. of that day, when the whole army, reorganized by the meteor-like genius of Sheridan, was ready for the advance. At that hour, Sheridan, with his battle-flag in hand, galloped down the front of the line of battle to lead them forward, and was loudly cheered by his troops.

This was the *last quarter* on the home stretch of "Sheridan's Ride," and the winning one, for when the advance was made the enemy broke, and were soon swept out of the Shenandoah Valley to return no more.

"BATTLE OF MOBILE BAY."

August 5, 1864.

The fleet, under Admiral Farragut, is seen entering the narrow channel, left open for blockade runners, where, between the lines of torpedoes on the left, and close to the guns of Fort Morgan on the right, a passage must be forced to gain an entrance to Mobile Bay.

The wooden vessels are lashed together in couples, preceded by the monitors to the right of the head of the line. The monitor Tecumseh is seen careening from the explosion of a torpedo which she has struck, and, as she plunges beneath the waves with nearly every soul on board, the leading vessels stop, appalled by the fate seemingly awaiting them.

The enemy, seeing their dilemma, redoubles his efforts, and

"the whole of Mobile Point," says an eye-witness, "bursts into a living flame." "What's the trouble?" calls out Farragut to the backing vessels. "Torpedoes ahead." came the answer, "Damn the torpedoes! Go ahead full speed!" roars the Admiral; and rushing the flag-ship to the head of the line, leads the fleet past the fort, and thus won that great victory, making forever famous the name of Farragut.

"BATTLE OF FREDERICKSBURG."

Laying Ponton Bridges under Fire.

This spirited picture represents, in active operation, one of the most important divisions of the service connected with the movement of armies.

The time is the 11th of December, 1862, when the Confederate forces, strongly intrenched behind Fredericksburg on the Rappahannock, attempted, by firing from the heights, and with concealed sharpshooters along the banks, to prevent the Union forces from throwing ponton bridges across the river at that point.

The artillery of the Federal Army was then brought into action, sweeping the opposite banks with their fire; but not until volunteers had crossed the river in boats and driven the Confederate sharpshooters from their concealment, could the men engaged in this dangerous work succeed in laying the bridges, over which the Army of the Potomac under General Burnside crossed, and, on the following day, commenced the battle of Fredericksburg.

"GETTYSBURG."

July 3, 1863.

Here are seen the columns of Pickett's command sweeping on with impetuous fury and dashing against the Union lines at the stone wall in a hand-to-hand struggle for the supremacy of the field. This torrent now rushing on must be stayed, or the blood of the thousands already slain upon this field will have been shed in vain, and the Army of the Potomac rent asunder.

In this maelstrom of death men are nerved to superhuman efforts; from this impregnable living barrier recedes the high tide of rebellion; the last attack of Lee at Gettysburg is here repulsed.

"THE KEARSARGE AND ALABAMA."

Hauling down the Flag.

Mr. Davidson depicts this famous naval duel, which took place in the English Channel, off the coast of France, at the moment when the Alabama had attempted, with sails set, to escape to port. The Kearsarge is throwing herself across her bows for a raking position, when the Confederate flag is run down in token of surrender. On the Kearsarge's deck is shown the 11-inch pivot gun, which did so much damage to the enemy. It has been run out, loaded, when the order is given to "cease firing." The gunner has jumped upon the gun carriage to assure himself of the fact, and is shaking hands with a comrade. The crew stop in their work, and join in the excitement when learning that they have captured the Alabama, the "scourge of American commerce."

"SIEGE OF ATLANTA."

An Artillery Review.

This picture shows one of the series of fortifications that surrounded Atlanta. General Sherman and mounted staff are making a round of inspection, and receiving the report of the officer in charge of the battery seen in the foreground. The portraits are given with careful detail, and the officers form a picturesque and historical group around the well-known figure of the commander-in-chief.

"BATTLE OF SPOTTSYLVANIA."

"The Bloody Angle."

In the world's history of war there is not recorded a more desperate struggle for the mastery than that by the American Civilian Soldier over the breastworks at the salient.

Before daylight could penetrate the black fog that enveloped the armies on the morning of May 24, 1864, this hand-to-hand struggle began.

As a soldier and artist, M. de Thulstrup has invested his conception of this scene with a realism that conveys to the beholder a vivid impression of the desperate struggle at the "Bloody Angle," in the Wilderness campaign.

"CAPTURE OF FORT FISHER."

Charge of the Sailors and Marines.

Fort Fisher, the strongest fortification on the Atlantic coast, stood guard over the blockade runners' Mecca, Wilmington, North Carolina. Mr. Davidson, in his spirited picture, shows from the interior of one of the traverses, the sailors and marines landed from Admiral Porter's fleet, charging from the breach through the stockade, where they meet the sharp musketry fire from the enemy, who have emerged from their bomb-proofs. In the traverse is shown the famous English Armstrong gun, which was photographed at the time of capture. The maker's name, Sir William Armstrong, Newcastle-upon-Tyne, can be seen on the trunnion. This piece bore the "broad arrow," the proof-mark of the British government's inspection.

"BATTLE OF PORT HUDSON."

Passing the River Batteries.

Our picture represents that moment in the fight when the "Hartford" has reached safety above the forts; the "Monongahela" is turning to drift down, and the "Mississippi" is bursting into flames as the crew desert her under the fire of the Confederate batteries. Beacon-fires on either shore flash fitfully through the gloom, and with the locomotive head-lights on the lower banks enable the gunners to discover the position of the passing vessels.

"SIEGE OF VICKSBURG."

Assault on Fort Hill.

Here are seen the troops of General Leggett's division scaling the precipitous sides of "Fort Hill," to gain the crater made within the fort by the recently exploded mine. Over the parapets, hand grenades, filled with explosives, were flung at the heads of the Union soldiers, and the assault was one of the most desperate of any made during this siege against the "Gibraltar of the West."

"BATTLE OF SHILOH."

"THE HORNETS' NEST."

Upon this position, where so largely depended the safety of the Union Army, the most desperate assaults were made, and was nicknamed by the Confederates by the very mild metaphor, "The Hornets' Nest." This scene of heroic encounter has been selected by M. de Thulstrup for his spirited picture.

On the left of the sunken road, Hinckenlooper's battery is seen in hot action. To the right are engaged the troops of Prentiss' division, while beyond are those of W. H. L. Wallace.

"From this position," writes a Confederate officer, "blazed for six hours sheets of flame, and whose infernal gates poured forth a murderous storm of shot and shell, and musketry fire, which no living thing could quell or even withstand."

"BATTLE OF KENESAW MOUNTAIN."

CHARGE OF LOGAN'S CORPS.

In the foreground are seen General Logan and staff, and columns of infantry rapidly advancing towards the base of Kenesaw Mountain. From the summit in the distance, Johnston's artillery has opened fire upon the Union lines as they come within range of the fortifications on the crest. The position here shown, and the outline of Kenesaw, is one familiar to the veterans of Sherman's army. But a few weeks previous to his death, General Logan made the final corrections in the artist's sketch of this scene.

"BATTLE OF ANTIETAM."

ADVANCE ON THE REBEL CENTRE AT DUNKER CHURCH.

In this, the greatest battle of the Army of the Potomac under the leadership of General McClellan, is shown a column going into action near the historical Dunker Church. From sunrise to sunset, on Sept. 16, 1862, swinging to and fro with varying fortunes, columns charged and recharged around this now famous spot. Here the Federal lines moved forward in final triumph, the setting sun, whose rising they had witnessed with grave apprehension, lighting up the banners of the victorious army.

"ALLATOONA PASS."

"HOLD THE FORT."

The subject of this picture, Allatoona Pass, Georgia, is the point which was so heroically defended, Oct. 5, 1864, by General Jno. M. Corse.

General Sherman signalled from Kenesaw Mountain, sixteen miles distant, "through the sky," over the heads of the enemy, "Hold the fort, I am coming," from which and the attendant thrilling circumstances was founded the Gospel hymn, now familiar wherever the English language is spoken.

To the left, the survivors of the besieged garrison are seen repulsing the last assault; their ammunition then nearly exhausted from incessant firing, they have leaped from out the redoubt to engage in a hand-to-hand contest. The assaulting column, outnumbering them two to one, was then withdrawn

To the right, across the "pass," through which runs the Atlantic and Western Railway, is seen the signal corps communicating with the main army, whose entire rations were stored at this point, and which being saved from destruction made possible the "March to the Sea."

THE PRESS, MILITARY AUTHORITIES, ART CRITICS, ETC., THUS SPEAK OF PRANG'S WAR PICTURES:—

PRANG'S WAR PICTURES.

A VALUABLE AND MERITORIOUS WORK OF ART, TO BE ISSUED BY L. PRANG & CO.

For nearly two years past, the well-known house of L. Prang & Co. has been engaged in the preparation of a series of illustrations, representing scenes in the principal battles of the Civil War. These compositions are not being made in the haphazard manner of many so-called military pictures, but are the result of careful painstaking, and the liberal expenditure of time and money. Battle-fields have been visited by the artists, access to official reports has been obtained, and war-time photographs in possession of the government and military societies have been secured. Thorough correspondence with soldiers in different parts of the country regarding particular details and incidents, submitting sketches to those best qualified

to judge of the scenes represented, there has, through these careful methods, been secured a high degree of realism that every military man will recognize and appreciate.

For the preparation of the paintings, Mr. Prang secured the best talent in America. The land battles are by M. de Thulstrup of New York, who stands at the head of his profession in this country as a military painter; he being not only an artist, but a soldier as well; having been educated in a foreign military academy, was a commissioned officer in the army, and served through the Franco-German war. Since coming to this country he has made a continuous and careful study of our military system, and has spent a vast amount of time and money in research, and in gathering material for use in American military pictures, his studios being filled with weapons, flags, and uniforms of every description used in both armies.

Mr. J. O. Davidson, who is engaged upon the naval battle scenes, is well known to the American public as a marine artist. His historical naval battles, several of which have been illustrated by Harpers, are, for faithful study and historical accuracy, conceded, even abroad, to be standard works of their kind.

The principal illustrations of the naval engagements published in the "Century" war papers during the past two years are by Mr. Davidson, and his marines in the New York exhibitions have always been much admired, but to this work he has given his best efforts, and his drawing shows skilful and careful work.

No expense having been spared in the preparation of the original paintings, Mr. Prang has certainly retained all of their artistic merits in the new and beautiful reproductions which are called "Aquarelle Prints," and are the first illustrations in colors ever issued of the Civil War. With all the exact drawing of the originals, these reproductions, so marvellously well executed, are deserving of a place in any collection. The sparkle and brilliancy, combined with the most delicate gradations of light and shade, peculiar to water-color effects, are faithfully preserved, and most graphically portray a battle scene. This publication will form a choice collection, and will prove a valuable accession to the history of the war.

These pictures have received hearty indorsements from leading military and naval authorities, and the publication at this time of such a work, so admirably carried out, cannot fail to be a popular one, and is a triumph for American art, and a credit to the enterprising publishers. — *Boston Daily Globe, Feb.* 11, 1888.

VIVID BATTLE SCENES.

PHILADELPHIA, June 28, 1886.

A NEW AND SECRET PROCESS FOR PRODUCING BEAUTIFUL PICTURES. — At two o'clock yesterday afternoon a number of art connoisseurs and representatives of the press assembled in the rooms of Faulkner & Allan, at 1215 Filbert Street, to see the first parts of Prang's series of war pictures. The pictures are reproductions of some of de Thulstrup's and Davidson's water colors, representing battles of the late war. They are produced by a new and secret process, and are termed "aquarelles." With all the exact drawing and clear lines of the originals, these reproductions are very remarkable works of art, and are beautiful enough to deserve a place in any gallery. Their color is rich, vivid, and natural, and looks exactly like the tints in the original water-color paintings. — *Extract from Philadelphia Sunday News.*

MILITARY ART — PAST AND PRESENT.

THE following extracts are taken from an extensive review published in a military journal of the highest order, on "Military Art — Past and Present": —

There is no walk of art in America in which the artist has made longer strides during the past decade than the painting of military scenes. At the end of the Civil War the military art of America consisted entirely in the superficial and rarely even approximately accurate designs of the newspaper draughtsmen. To-day we have a class of artists who, at their best, can challenge comparison with the greatest battle-painters of contemporary Europe, and hold their own with honor to themselves. . . .

They seek out the best material at hand, and their drawings are subjected to the criticism and suggestion of military men until they reach a degree of perfection scarcely to be understood without the knowledge of the pains it cost to gain it. In all important contributors to military art, in print or paint, we find the same improvement in accuracy of detail.

The pictures of the war, now being published by Mr. L. Prang, illustrate the extent to which this painstaking investigation is carried. In the composition of these pictures the artist practically exhausts the resources of written and oral history. The most immaterial matters in equipment, and the least significant details of movement and natural scenery, are observed in them. The consultation of books only leads up to the consultation of men who shared in the scenes depicted, and their errors and deficiencies are only such as human ingenuity could not prevent or avoid. The public will never appreciate this, of course. To them the *ensemble* of the picture is sufficient. But the military man will recognize it as but an act of justice to himself, while the artist sees in it the commencement of great art, in which perfection can only be secured by symmetrical conscientiousness of the parts which make perfection.

Mr. Davidson's marine pictures are of genuine historical value. Those which apply to the Revolution and the War of 1812 were painted under exceptionally difficult circumstances.

The artist had to restore a type of vessels long passed away, and reconstruct a local color which had quite faded out with peace and changing manners and methods of sea service. That he has done this so satisfactorily is more than to his credit. In accomplishing the task he has conferred a priceless boon upon history itself, for he has helped to make it intelligible, while also adding to its interest. — *The Public Service Review, May* 11, 1887.

FROM GENERAL SHERIDAN.

HEADQUARTERS ARMY OF THE UNITED STATES,
WASHINGTON, D. C., July 13, 1886.

MESSRS. FAULKNER & ALLAN.

MY DEAR SIRS, — It gives me pleasure to accept, with many thanks, the fine water-color drawing of the "Charge of Sheridan's Cavalry at Winchester, Va., 1864."

It is a well-executed historical picture of the late Civil War, depicting, as nearly as can be, the scene which it represents.

Again please accept my sincere thanks, and believe me,

Very truly yours,
P. H. SHERIDAN, *Lieut.-Gen.*

FROM ADMIRAL PORTER,

Commander of the Mortar Fleet at the Battle of New Orleans.

OFFICE OF THE ADMIRAL,
WASHINGTON, D. C., January 26, 1886.

L. PRANG & CO.

DEAR SIRS, — I have examined, very minutely, Mr. J. O. Davidson's picture of the "Battle of New Orleans." It meets with my unqualified approbation, both as a work of art and as an accurate representation.

DAVID D. PORTER, *Admiral.*

FROM SENATOR LOGAN.

SENATE CHAMBER,
WASHINGTON, July 10, 1886.

MESSRS. FAULKNER & ALLAN.

GENTLEMEN, — The first four pictures of the war series to be issued by Prang & Co. I received to-day from you, namely, "Sheridan's Final Charge," "Monitor and Merrimac," "Battle of Chattanooga," and "Capture of New Orleans." They are marvellously well executed, the color and drawing being true to nature. In fact, the general execution is very fine indeed. They ought to be extensively sought for all over the country.

Hoping you will meet with the success you deserve in presenting this pictorial history of our late war before the public, I am, Respectfully yours, JOHN A. LOGAN.

FROM GENERAL WEBB.

THE COLLEGE OF THE CITY OF NEW YORK,
COR. LEXINGTON AVE. AND 23D ST.,
NEW YORK, May 2, 1887.

MESSRS. L. PRANG & CO., BOSTON, MASS.

GENTLEMEN, — The picture of the action of my brigade in repulsing the charge of Pickett's division at Gettysburg on the

afternoon of July 3, 1863, is one of the best war pictures I have ever seen. It is as truthful a representation of what took place at the instant of the Rebel surrender as could be made, and all who witnessed that scene will agree with me in giving to the artist, M. de Thulstrup, unstinted praise. I am glad to see these war scenes placed before the young men of this country. A real knowledge of what war means will prevent them rushing hastily into conflict with other nations, and a student of such pictures as will be found in your series will not willingly seek to destroy the grandest nation on the face of the earth. From these one may learn what it means to rebel against a "government of the people." We, the actors in those bloody conflicts, know what it cost to preserve to our descendants this united country; but we are passing away, our ranks are thinned, and it is time to teach others what havoc war made in our ranks, and to remind them of all its realities, in order that they, by prudence and wisdom, may be spared the suffering and disaster that we have been forced to endure in order that they might live.

I remain, very respectfully yours,

ALEX S. WEBB, *Bvt. Maj.-Gen'l.*

FROM GENERAL HOWARD.

HEADQUARTERS DEPARTMENT OF CALIFORNIA,
PRESIDIO OF SAN FRANCISCO, CAL.,
Sept. 10, 1887.

MESSRS. PRANG & CO.

GENTLEMEN, — Samples of the war scenes issued by Prang & Co. have been submitted to me for my inspection. Certainly the execution is admirable. The subjects call attention to principal events, and are, indeed, abundantly suggestive of the great conflicts of which they form a part. A pictorial history such as the authors propose will be superior to any that I have yet seen. "Sheridan's Final Charge" is a most spirited picture, — in fact, I think Prang's pictures generally are beginning to rival the best of paintings.

Very truly yours,

MAJ.-GEN. O. O. HOWARD, *Commanding.*

FROM GEN. WHIPPLE, GEN. THOMAS' CHIEF OF STAFF.

GOVERNOR'S ISLAND,
NEW YORK HARBOR, Sept. 5, 1887.

MR. JNO. V. REDPATH.

DEAR SIR,—I have the honor to acknowledge the receipt of your beautiful present, the copy of the "Battle of Missionary Ridge," after de Thulstrup, for which please accept many thanks. It is a beautiful lifelike picture, and conveys an excellent idea of the scene upon Orchard Knob and what was transpiring in front of it during that famous battle. I am very much obliged to the artist for his too kind appreciation of my efforts, by verbal description, to recall the scene of that afternoon. Again thanking you for the beautiful picture, I have the honor to remain,

Very respectfully yours,

WM. D. WHIPPLE.

THIS Series of PRANG'S WAR PICTURES consists of the following 18 Historical Battle Scenes: —

LAND BATTLES.

AFTER T. DE THULSTRUP.

EASTERN DIVISION.

1. Sheridan's Final Charge at Winchester.
2. Battle of Fredericksburg.
3. Sheridan's Ride.
4. Battle of Gettysburg.
5. Battle of Antietam.
6. Battle of Spottsylvania.

WESTERN DIVISION.

7. Battle of Chattanooga.
8. Battle of Kenesaw Mountain.
9. Allatoona Pass, or "Hold the Fort."
10. Siege of Atlanta.
11. Siege of Vicksburg.
12. Battle of Shiloh.

NAVAL BATTLES.

AFTER J. O. DAVIDSON.

13. Capture of New Orleans.
14. Monitor and Merrimac.
15. Battle of Mobile Bay.
16. Kearsarge and Alabama.
17. Battle of Port Hudson.
18. Capture of Fort Fisher.

Agents' terms on application. Address,

JOHN V. REDPATH,
Globe Building,
BOSTON, MASS.